1:Heckewelder M-5 (ca. 1800)1819
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with his execution, and having his looking-glass with him, he contemplated his work, seemingly with great pride and exultation. He asked me how I liked it? I answered that if he had done the work on a piece of board, bark, or any thing else, I should like it very well and often look at it. But, asked he, why not so as it is? Because I cannot see the face that is hidden under these colours, so as to know who it is. Well, he replied, I must go now, and as you cannot know me to-day, I will call to-morrow morning before you leave this place. He did so, and when he came back, he was washed clean again.

Thus, for a single night's *frolic*, a whole day is spent in what they call dressing, in which each strives to outdo the other.

When the men paint their thighs, legs and breast, they, generally, after laying on a thin shading coat of a darkish colour, and sometimes of a whitish clay, dip their fingers' ends in black or red paint, and drawing it on with their outspread fingers, bring the streaks to a serpentine form. The garments of some of their principal actors are singular, and decorated with such a number of gewgaws and trinkets, that it is impossible to give a precise description of them. Neither are they all alike in taste, every one dressing himself according to his fancy, or the custom of the tribe to which he belongs. While the women, as I have already said, have thimbles and little bells rattling at their ancles, the men have deers' claws fixed to their braced garters or knee bands, and also to their shoes, for the same purpose; for they consider jingling and rattling as indispensably necessary to their performances in the way of dancing.

The notion formerly entertained that the Indians are beardless by nature and have no hair on their bodies, appears now to be exploded and entirely laid aside. I cannot conceive how it is possible for any person to pass three weeks only among those people, without seeing

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797 which happened on the 24th of July 1756. He led the life of a true Christian, and was always ready and willing to relate the history of his conversion, which I heard myself from his own mouth. His age, when he died, was supposed to be about eighty years.

304 The cutting of the ears, which formerly was practised among the Indians, is now no longer so common with them. Their reasons for laying this custom aside, are that the operation is painful, not only when performed, but until the ears are perfectly healed, which takes a long time, and that they often lose that part of their ears which is separated from the solid part, by its being torn off by the the bushes, or falling off when frost-bitten. I once heard of a gay Indian setting off on a severe cold morning for a neighbouring village not more than three miles distant, whose ears had been touched by the frost, and dropped off before he arrived at the place to which he was going. He had not even felt that he had lost them, and when told of it, he was so chagrined that he was going to destroy himself. I have seen a great many Indians with torn ears; but now the custom of cutting them is nearly if not entirely disused.

CHAPTER XXVI.

DANCES, SONGS, AND SACRIFICES.

535 782 THE dances of the Indians vary according to the purposes for which they are intended. We have seen, in the second chapter of this work, that when the Dutch first landed on New York island, the inhabitants who be-

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lieved them to be celestial beings, began a solemn dance, in order to propitiate them. It is not uncommon for men who are deprived of the light of revealed religion, to believe that the divinity will be pleased with the same things from which they themselves receive pleasure.

It is a pleasing spectacle to see the Indian dances, when intended merely for social diversion and innocent amusement. I acknowledge I would prefer being present at them for a full hour, than a few minutes only at such dances as I have witnessed in our country taverns among the white people. Their songs are by no means unharmonious. They sing in chorus; first the men and then the women. At times the women join in the general song, or repeat the strain which the men have just finished. It seems like two parties singing in questions and answers, and is upon the whole very agreeable and enlivening. After thus singing for about a quarter of an hour, they conclude each song with a loud yell, which I must confess is not in concord with the rest of the music; it is not unlike the cat-bird which closes its pretty song with mewing like a cat. I do not admire this *finale*. The singing always begins by one person only, but others soon fall in successively until the general chorus begins, the drum beating all the while to mark the time. The voices of the women are clear and full, and their intonations generally correct.

Their war dances have nothing engaging; their object, on the contrary, is to strike terror in the beholders. They are dressed and painted, or rather bedaubed with paint, in a manner suitable to the occasion. They hold the murderous weapon in their hand, and imitate in their dance all the warlike attitudes, motions and actions which are usual in an engagement with the enemy, and strive to excel each other by their terrific looks and gestures. They generally perform round a painted post set up for that purpose, in a large room or place

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enclosed or surrounded with posts, and roofed with the bark of trees; sometimes also this dance is executed in the open air. There every man presents himself in warrior's array, contemptuously looking upon the painted post, as if it was the enemy whom he is about to engage; as he passes by it he strikes, stabs, grasps, pretends to scalp, to cut, to run through; in short, endeavours to shew what he would do to a real enemy, if he had him in his power.

535 72

It was an ancient custom among the Indians to perform this dance round a prisoner, and as they danced, to make him undergo every kind of torture, previous to putting him to death. The prisoner appeared to partake in the merriment, contemptuously scoffing at his executioner, as being unskilled in the art of inflicting torments: strange as this conduct may appear, it was not without a sufficient motive. The object of the unfortunate sufferer was to rouse his relentless tormenters to such a pitch of fury, that some of them might, at an unguarded moment, give him the finishing stroke and put him out of his pain.

535 72

Previous to going out on a warlike campaign, the war-dance is always performed round the painted post. It is the Indian mode of recruiting. Whoever joins in the dance is considered as having enlisted for the campaign, and is obliged to go out with the party.

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After returning from a successful expedition, a dance of *thanksgiving* is always performed, which partakes of the character of a religious ceremony. It is accompanied with singing and chorusses, in which the women join. But they take no part in the rest of the performance. At the end of every song, the *scalp-yell* is shouted as many times as there have been scalps taken from the enemy.

The Indians also meet occasionally for the purpose of recounting their warlike exploits, which is done in a kind of half-singing or *recitative*. The oldest warrior recites

2;Newcomb E-4,5 (1951-1952) 1956
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The ceremonies commenced, at least in historic times, when the caretakers lighted the fires in the Big House with a fire drill. Kinietz has suggested that this act became sacred in post-European times.[49] Sometime after dark the chief of the sponsoring phratry delivered a sermon in which the Great Spirit was thanked for success during the preceding year, and he also explained the rules of the meeting.[50] The meeting was then turned over to the "bringer-in":

> [Standing] by the great central post with its weird carved faces, [he] begins to shake a little rattle of box-turtle shell and chant, in a high monotone, the story of his vision. Meanwhile two drummers have taken their places before a peculiar drum made by rolling up a dry deer-hide and stuffing it with grass. As the chanter utters each word the drummers repeat it in the same tone, producing a very peculiar effect. Finally the recital is finished, and he starts his dance-song, which the drummers take up, beating time with flat drumsticks and dances about the fires, still shaking his rattle, followed by as many of the people as care to join.[51]

The dance was in a counterclockwise direction, and the dancer stopped at twelve spots in this circuit, each time reciting a verse of the song he had composed from his vision. The path that was followed by all those who recited their visions represented allegorically the White Path or the Great Spirit's road, the road of human existence, and the stages the soul took to the abode of the Great Spirit.[52] As was noted previously, the number twelve and perhaps the inferred idea of heaven may have represented diffusions from Christianity.

After the leader had finished his recitation, two caretakers symbolically swept the chamber with turkey feathers and built up the fire. There was then a brief recess in which people could go outside (R.W.). Following the recess, the rattle was passed from hand to hand in a counterclockwise direction until it reached another man who desired to recite his vision.[53] Toward morning, when the rattle had made a complete circuit of the Big House, twelve cries or calls were uttered. The twelfth cry was thought to be heard by the Great Spirit.[54] A feast was then held, and afterwards the throng dispersed until the following evening. (Trowbridge alone among the sources said that the worshippers remained throughout the day in the Big House, preserving silence.) On each of the succeeding nights the ritual was the same, although there may have been some variation in the persons who recited their visions, and on the fourth day deer were hunted to supply venison for a feast to be held on the seventh day.[55] At noon on the final day of the ceremony the participants filed out and formed a line facing the east. They raised their hands and twelve times called out the prayer word to the Great Spirit. The caretakers then swept the ashes from the fires out the west

[49] Kinietz, 1940, p. 121; Zeisberger, 1910, p. 30.
[50] Speck, 1931, p. 23.
[51] Harrington, 1913, pp. 228-29.
[52] Speck, 1931, p. 23.
[53] Harrington, 1921, p. 95; R. W.
[54] Harrington, 1913, p. 229.
[55] Harrington, 1921, pp. 97-100; O.A., R.W.

2:Newcomb E-4, 5 (1951-1952) 1956
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door of the Big House, the leader paid them in wampum for their services, and thus the ceremony was concluded.[56]

Minor Ceremonies

There must have been a host of minor family and other kin-group religious ceremonies in early times, but unfortunately the seventeenth-century sources are for the most part silent about them. Denton, however, said:

> At their *Canticas* or dancing matches, where all persons that come are freely entertained, it being a Festival time: Their custom is when they dance, every one but the Dancers to have a short stick in their hands & to knock the ground & sing altogether, whilst they that dance sometimes act war-like postures, & then they come in painted for War with their faces black & red, with some streaks of white under their eyes, & so jump & leap up & down without any order, uttering many expressions of their intended valour. For other dances they only shew what Antick tricks their ignorance will lead them to, swinging of their bodies & faces after a strange manner, sometimes jumping into the fire, sometimes catching up a Firebrand, & biting off a live coal, with many such tricks, that will affright....[57]

Zeisberger described a number of minor religious ceremonies which probably are similar to those of the earlier period. Of the five ceremonials he mentioned, the first was a description of the Big House Ceremony; in the second, men danced in a breech clout and were "daubed all over with white clay."[58] In the third, tanned deerskins were given to ten or more old men and women, who wrapped themselves in these skins, stood in front of the Big House, faced east, and prayed. In this ceremony wampum was thrown on the ground, and the children scrambled for it.[59] The fourth was a feast of bear's flesh and melted fat, in which the large quantities consumed brought on vomiting and indigestion. Speck mentioned this ceremony "as a definite rite intended for the placation of the bear," and recounted the mythological tale responsible for its origin.[60] The fifth ceremony was a sweat bath held in the Big House. A sweat house, framed with twelve poles of diverse woods, was set up inside the Big House and was covered with blankets. "These twelve poles represent twelve Manittos, some of these being creatures, others plants."[61] After a meal a fire was built in the entrance of the sweat lodge, and twelve stones were heated and placed inside. Twelve pipes full of tobacco were thrown on the hot stones; twelve people then entered and remained as long as they were able. During this ceremony

[56] Harrington, 1913, pp. 228-30; 1921, p. 85; Trowbridge MS.

[57] Denton, 1845, p. 9.

[58] Zeisberger, 1910, pp. 137-38.

[59] *Ibid.*, p. 138; Harrington, 1921, p. 109, and the Trowbridge MS. stated that this ceremony concluded the Big House Ceremony; Post and Hayes noted these details in the observance of an annual ceremony on May 24-27, 1760 (Hayes, 1954, pp. 74-76).

[60] Speck, 1937, pp. 30-43.

[61] Zeisberger, 1910, p. 138.

3:Zeisberger M-5 (1767-1780)1910
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the command of the captains, especially in times of war, and do nothing without their consent. They neither leave the troop nor go hunting, as they know that their life and honor in a great measure depends upon the prudent conduct of their captains, and they obey them with pleasure. The night previous to the march of the army is spent in feasting, at which the chiefs are present, a hog, if procurable, being killed for the occasion. After the feast the captain and his people begin the war dance and continue till daybreak when they are quite hoarse and weary. Sometimes they dance in turn, each taking the head of the hog in his hand; again all dance together. Spectators are admitted, and may even join in the dance. Sometimes instead of a hog a couple of dogs are killed, not because dog's flesh is a delicacy, for the Indian dogs are very lean, but because it is said to inspire them with the true spirit of war and murder. I have even seen women partake of this feast, eating the dog's flesh with great greediness. I have steadily and courteously refused to partake when invited. The war dance having been completed, they march out on the following day. The captain leads and his men follow in single file. When they reach the end of the street, they fire their pieces one after another and the captain begins the war song. As both their friends and the women generally accompany them to the first night's encampment, they halt about two or three miles from the town, dance the war dance once more, and the day following begin the march proper.

As they commonly have a long and tedious journey into the enemies' land their provisions are soon exhausted. They are then obliged to spend some days in hunting. No one enjoys any precedence during the march, not even the captain. They divide their provisions in equal shares, even if each man should get only a mouthful of bread or spoonful of meat. When they reach Indian towns with which they are at peace provisions are given them. They never go out in large parties but usually in small companies of ten or twenty, in order that they may not suffer so much for want of provisions. The captain is very attentive to the condition of his troop being answerable for all his men. If but a few are weary he orders all to halt till they

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273 438 The latter will often obtain everything that an Indian owns except his Breech-clout. For their skins the Indians get from the traders powder, lead, rifle-barrelled guns—for other weapons they do not value — blankets, strouds, linen, shirts, cotton, 439 callemanco,[207] knives, needles, thread, woolen and silken ribbon, wire and kettles of brass, silver buckles, — these are considered as valuable as gold and with them they can purchase almost anything — bracelets, thimbles, rings, combs, mirrors, axes, hatchets and other tools.

535 If the young are at home and not on the chase hardly a night passes without a dance. The women, who always follow the men, dancing in a circle, act with decency and becoming modesty, as if they were engaged in the most serious business. Neither laughing nor levity are to be noticed and they never speak a word to a man, for this would injure their character. They neither jump nor skip, but move one foot after the other slightly forwards then backwards, yet so as to advance gradually. The men shout and leap and stamp with such violence that the ground trembles under their feet. Whatever man acts in the oddest and most ridiculous manner is the most regarded. They dance in a circle around the fire. Often in the midst of the dance they will all hold their heads forward over the fire, stand bowed or leap and stamp, singing all the time; suddenly they stand erect again and move forward. They make all manner of unusual movements to show their agility and skill. They have no other music than the drum. When one dance has been finished the one who beats the drum sings and beats until another begins. There is always a leader whom all watch carefully and follow. They have various kinds of dances, some acquired from the other nations.

526 The young men often wrestle to test their strength. The one thrown is not angered but admits the other to be his master. Another mode of testing strength is in trying to lift some large stone, or throwing a stone of considerable size the greatest distance possible.

525 Nine-pins, ball-playing and cards they have learned from the whites. The Indian game of dice is the most popular of

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order that at home they may have nothing but good to report. As hospitality is generally practiced, strangers are everywhere well received and suffer no want, even though they may remain for days, or weeks or months. It is recognized as a duty to care for the wants of a guest as long as he may choose to remain and even to give him provisions for the journey when he does make up his mind to go.

On the occasion of making or renewing a treaty with another nation a dance very different from the ordinary dance is engaged in. The dancers join hands and leap in a circle for some time. Suddenly the leader lets the hand of one of his partners go, springs forward and turns around several times, by which he draws the whole company round so as to be enclosed by them, when they stand close together. They disengage themselves as suddenly, yet keeping hold of hands during all the different evolutions and changes in the dance; this, as they explain it, represents the chain of friendship; a song, used only at such a solemnity, is sung by all.

The War Dance is very wild and dreadful to behold. One dancer carries his hatchet, another a long knife, another a large club, a fourth a cudgel. These they brandish in the air, to signify how they intend to treat or have treated their enemies, affecting all the while an air of anger and fury. The Mingoes use the war dance even in times of peace with a view to celebrate their heroic deeds.

They regard the Europeans as a peaceable people, created of God to live according to their own manners and customs, even as the Indians have been created to live in their fashion, especially to sustain themselves by means of the chase. They think it contrary to the will of the deity to adopt, themselves, the manner of living peculiar to Europeans, pointing to fish, animals and birds as each having their characteristic habits. Each creature, bear, deer or other animal, continues to live in its own way, and it has never yet been observed that an animal had adopted the habits of another. The same principle, they hold, applies to Indians and Europeans. They recognize that the Europeans are industrious and clever, that without oppor-

3:Zeisberger M-5 (1767-1780)1910
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535 17. The Rev. David McClure states that such was the desire for dancing among the Delaware Indians that "they are building a dancing house in this small village, [the capital of the Delawares near the present site of Newcomerstown, O.] which will cost them more labour than one-half of the houses in it" — *Diary*, 77. This is one of the most valuable volumes of early travel (1770-1790) in the Middle West and will often be quoted.

114 18. It is interesting to compare the accounts of Zeisberger and Heckewelder, the former a jotter down of facts, the latter a formal historian. "The Indians are proud but not vain," write Heckewelder; "They consider vanity as degrading and unworthy the character of a man. This passion of the Indians which I have called *pride*, but which might perhaps, be better denominated *highmindedness*, is generally combined with a great sense of honour, and not seldom produces actions of the most heroic kind" — *History*, 159, 161. The plain, unpretentious words of Zeisberger, often derogatory of the Indians, have a ring of accuracy that is found in almost no other record.

000 19. The length of space to which a man can extend his arms.

20. "Courage, art and circumspection, are the essential and indispensable qualifications of an Indian warrior" — Heckewelder, *History*, 166. According to Zeisberger's notion, how appropriate the first lines of the Delaware's chant on going to war: "O poor me!" *Id.* 204.

21. Pontiac's Rebellion.

22. Ottawas.

23. Revolutionary war.

837 24. Heckewelder's descriptions of Indian abhorrence of marital infidelity are not borne out by Zeisberger or Loskiel. David McClure, writing at Coshocton, in 1772, records: "Several of the aged Councillors had lived with one wife from their youth; but a great part of husbands and wives at Kekalemahpehoong [Delaware capital], had separated and taken others. I was astonished at the profligate description which young Killbuck (whose father had directed him to lodge in my house, and to wait on me), gave me of himself. He slept in a loft, which was ascended by a ladder at the farther end of the house. He conducted a squaw up the ladder every night. I asked him one day, if it was his wife? He said no. I admonished him for his conduct. He said he was nineteen years old, and had had several wives, and that he wanted one more, and he should be happy. It is natural to expect that but few children can be the fruit of such unbounded licentiousness. On an average there are about two or three to a family" — *Diary*, 81.

000 24½. The distinction here between "Indians" and "savages" implies that the former are Christian and the latter non-christian.

25. Goschgoschünk, in Venango County, Pennsylvania, a Delaware (Monsey) town on the Allegheny River — Edmund De Schweinitz, *Life and Times of David Zeisberger*, 324, *seq.* Few volumes relating to the

painted a different color on each side, were thrown up and caught, the goal being to get as many of a particular color as possible; and another in which an object was hidden under one of several moccasins and the players attempted to guess which one it was under (Denny, p.265; Brinton, 1888, p.40; Loskiel, p.105). The vigorous dances engaged in by the Delaware were also noted although no early writer mentions (as Zeisberger, writing in the eighteenth century does) that dances were held most evenings that the men were not out hunting (Penn, p.38; Zeisberger, 1870, p.90). Later writers all agree that the Delaware were a sociable people given to frequent visiting and communal games and dances (Zeisberger, 1870, p.87; Heckewelder, 1881, pp.101-3 and 149).

This may be the most suitable place to mention the dogs kept by the Delaware since it seems most likely that they were kept merely as pets. Their remains have not been found in great abundance and in most cases where they were found they appear to have been deliberately buried. There is only one instance where there is some question whether the animal had been used as a sacrifice (Skinner, 1915, p.48; Heye, p.59).

At the time of contact, the Lenape were living in villages composed of several groups of families in the summer and hunting in single family groups in winter. The associations of families constituted bands, the names of which generally had some reference to the territory which they occupied.[10] In the eighteenth century Heckewelder reported a double division of the tribe into three sub-tribes, called Unami, Unalachtigo and Munsee, and into three genealogical "totems" which I will call phratries. The phratries were named Turtle, Turkey and Wolf, and Heckewelder equated them with the sub-tribes. He believed that the divisions had existed in the contact period also (Heckewelder, 1881, pp.51-2)., Morgan, in the late nineteenth century, found that the Munsee, who are generally called the "Wolf Tribe", actually had members belonging to all three phratries, and Harrington found the same situation in the twentieth century (Morgan, 1912, p.177; Harrington, 1913, p.209). The Munsee had a tradition, however, that the three phratries formerly occupied separate villages.

Both Harrington and Morgan found the modern Delaware phratries divided into matrilineal clans, the names of which were not totemic (Harrington, p.210; Morgan, 1912, p.177). The only evidence of totemic beliefs is a vague association between the turtle phratry and the mythical turtle in the creation myth and, of course, the phratry names themselves. The only evidence for the regulation of marriage by any social unit is found in Zeisberger who says that no Indian will marry within his own tribe as he considers himself too closely related to the other individuals in it. But his use of the word "tribe" is not clear so that the problem of which

6:Harrington E-5 (1907-1910)1921
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deerskin called *powūni'gŭn* which serves as a drum (fig. 10), ample time to repeat the same word in the same tone, which produces an extraordinary effect. When he finishes, the drummers beat rapidly on the dry hide, repeating "*Ho-o-o!*" a number of times.

Then the celebrant repeats a verse of his song in the same way, and the drummers, having learned the words, sing them to a dance tune, beating the drum in slower time. After dancing awhile, the celebrator whoops, and they stop; then another similar verse, if not the same, is recited and then sung.

When the leader dances, he circles about the two fires contra-clockwise, and those who wish may join in the dance and follow him (pl. VI).

His dance finished, the leader passes the turtleshell to the next man who has been blessed with a vision. This one has the privilege of singing his vision if he wishes; if not, it is handed to the next "dreamer." After a celebrant has taken his seat, it is customary for those

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same way the twelve Mĭsi'ng$^{w^t}$ faces carved upon the posts of the building, also the drumsticks, the prayersticks, the deerskin drum, and the turtles. A variant has it that both bark vessels contain paint, the customs differing according to phratry.

Each woman who takes part on this night receives a share of the venison, if there is any,—the biggest and fattest buck the hunters kill,—and the attendants cook it for them at the fire outside.

CONCLUSION OF CEREMONY

Next morning the men resume the ceremony and continue until the sun is high. Two men are then appointed to close the meeting, for which each receives one yard of wampum. Their duty is to sing twelve times while the people dance about the central post, the women in a circle next to the post, the men in another circle outside that of the women. These two singers stop dancing in front of where the chief is sitting, and announce, "We will now pray twelve times." They

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poured into the fire. The bones are burnt, so that the dogs may not get any of them. After the meal the men and women dance, every rule of decency being observed. It is not a dance for pleasure or exercise, as is the ordinary dance engaged in by the Indians. One singer only performs during the dance, walking up and down, rattling a small tortoise shell filled with pebbles. He sings of the dreams the Indians have had, naming all the animals, elements and plants they hold to be spirits. None of the spirits of things that are useful to the Indians may be omitted. By worshipping all the spirits named they consider themselves to be worshipping God, who has revealed his will to them in dreams. When the first singer has finished he is followed by another. Between dances the guests may stop to eat again. There are four or five kinds of feasts, the ceremonies of which differ much from one another.

"At these feasts there are never less than four servants, to each of whom a fathom of wampum is given that they may care for all necessary things. During the three or four days they have enough to do by day and by night. They have leave, also, to secure the best of provisions, such as sugar, bilberries, molasses, eggs, butter and to sell these things at a profit to guests and spectators."

Adams' Account.—The best and, in fact, the only late account previous to his

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own first article[47] the writer has seen of the Annual Ceremony among the Lenape in Oklahoma, is that written by Adams,[48] which reads as follows:

"The peculiar steps which they use in this dance have caused the name 'stomp' or 'stamp' to be applied to it.

"In regard to the stomp dances of our people, we have several kinds of dances; the most important one is the 'worship dance' which is carried on in a large building called a temple, which is rectangular and ranges from 60 to 80 feet long, from 30 to 40 feet wide, and is about 10 feet high. It is built of wood with 2 doors. The main entrance is at the eastern door, and it has only a dirt floor.

"On each post is carved a human face. On the center post or one in the center of the building four faces are carved; each face is painted one-half red and one-half black. All the people enter at the east and go out the same way. When they come in they pass to the right of the fire, and each of the three clans of the Delawares take seats next to the wall, the Turtle clan on the south, the Turkey on the west, and the Wolf on the north. In no case can any one pass between the center post and east door, but must go around the center post, even to go to the north side of the temple.

"This dance is held once each year, in the fall,

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535 796^ and generally in October, in the full moon, and lasts not less than 12 days for each part. The tribe is divided into three clans, and each clan has to go through the same part, so the dance is sometimes 36 days long, but sometimes the second and third clans do not dance more than 6 days each.

[534] "The Turtle clan usually lead or begin the dance. A tortoise shell, dried and beautifully polished and containing several small pebbles, is placed in the southeast corner near the door in front of the first person. If he has anything to say he takes the shell and rattles it, and an answer comes from the south side of the temple from the singers, who strike on a dried deer's hide: then the party who has the tortoise shell makes an address or talk to the people, and thanks the Great Spirit for blessings, and then proceeds to dance, going to the right and around the fire, followed by all who wish to take part, and finally coming to the center post he stops there; then all the dancers shake hands and return to their seats. Then the shell is passed to the next person, who dances or passes it on, as he chooses.

796^x [834] "On the third day of the dance all men, both married and single, are required to keep out of the company of women for 3 days at least. They have a doorkeeper, a leader, and 2 or 3 parties who sweep the ground floor with turkey wings, and who also serve as deacons. The

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RECITAL OF VISIONS

The first man to relate his vision (my informant did not remember whether he was the one who "brought in" the meeting or not) took up the turtle rattle from its place at the foot of the post and began to shake it rapidly, while the singers struck the drum of dry hide. He then recited the story of his vision of power, still keeping the rattle shaking, following this with his dance song, at the same time dancing and rattling the turtle-shell.

Any one who wished to dance was supposed to give wampum to the vision-teller for the privilege. Some who were well off would give him an entire string, others merely a few beads. These the vision-teller would take, when he had quite a handful, to two officers who sat in a corner of the building, whose duty it was to count the wampum, after which it was kept by the chief or leader. Sometimes if a poor person who had no wampum wished to dance, they would give him some to pay the vision-teller.

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A translated example of a Minsi vision chant and dance song has already been given. When the dream-teller finished the first verse of his dance song, he exclaimed, "*E-ye-he-ye-ĕ!*" whereupon the singers took up the strain and sang the verse several times, for the benefit of those who wished to dance, omitting, however, the final exclamation, but those who had bought the privilege rose and danced where they stood, instead of circling around, as among the Unami. Each "set" ended with a whoop, "*kwi!*".

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When the vision-teller finished dancing, he went around the house and shook hands with everyone; then the turtle rattle was passed to another man who had been blessed with a vision, and so on, until all those qualified, who wished to recite their visions, had done so.

OTHER FEATURES

The Prayer Cry.—From time to time during the night the prayer cry "*Ho-o-o!*" was repeated twelve times, and the

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hearsay testimony) a man stood up and recited, in a rythmical sing-song tone, his dream—the vision of power seen by him in his youth. Na'nkŭma'oxa remembered how one old man was accustomed to tell about a duck, half black and half white, which had appeared to him. Between the verses of the dream

[533]

four musicians kneeling at the drum (*pa'awahe'gănŭ*) began a plaintive song, beating time with the carved sticks (*pa'awahe'gănŭk*). As they sang, the

● [535]

reciter swayed his body to and fro, while a group of dancers gathered on the floor behind him danced with a sidewise step. Before the ceremony, poles were laid lengthwise along both sides of the council house, and against these, at intervals, three on a side, the painted sticks, called *mkăăhi'gŭn*, were laid. If anyone in the crowd felt 'especially happy' he was privileged to strike with one of these sticks upon one of the poles in time to the music. The carved heads on the drumsticks meant that human beings were giving thanks; the lengthwise

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those known to be 'sober and honest' among the crowd in the long-house. If any person wishing to dance failed to get invitation wampum, it was his privilege to ask for one of the bunches, which was given him if he was considered qualified. The first man receiving wampum arose first; then the others, until the dancers were all on the floor. It is said that this dance, which sometimes lasted all night, did not circle around like most of the Iroquois dances, but each performer remained in about the same spot.

"I was told that in this dance a small rattle without a handle and made of turtleshell was used, probably like the box-turtle rattle still used in the annual Planting Dance by the Seneca and Cayuga."

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WAUBUNO'S VERSION

The only extended account in print, known to the writer, of the great ceremonies of the Minsi, beside his own, quoted above, is that furnished by John Wampum, known as Chief Waubuno,[61] which reads as follows:

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gather firewood and to clean up the dance-ground used every year, and to engage a speaker and two singers, paying each of them with a yard of wampum. The dance-ground is square, similar to that used for the MIsi'ng$^{w^t}$ dance, with logs ranged about for seats, in some pleasant place out in the woods. A hunter is then selected, who calls on several to help him get a deer, which, when brought in, is hung on poles prepared for it at the dance-ground, where it remains over night. The next morning they cook the deer and a kettle of hominy, and are then ready for the ceremony.

THE DOLL DANCE

About the middle of the afternoon the speaker rises and addresses the people, telling them the story of the doll's origin and explaining its function; then he addresses the doll, which has now been fastened on a pole, calling it "grandmother" and notifying it that they are about to hold a dance in its honor, at the same time asking it to insure good health

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to the family of its owner. When he finishes, the dance leader, who should be a relative of the family owning it, takes the doll on its pole, and then, as the drummers sitting in the center of the dance-ground begin to strike the dry hide stuffed with grass that serves as a drum, and to sing the song of the Doll dance, he commences to dance, circling round the drummers, still carrying the doll, the people falling in behind him, forming two circles, the men inside, next to the drummers, and the women outside. When the leader finishes his "set," he passes the doll pole to the man behind him, who repeats the process, and so on until the men dancers have carried it six times, when it is transferred to the women, who, in their turn, dance six sets, making twelve in all, the Lenape sacred number.

The twelve sets, or "changes," lengthen the ceremony far into the night, and this necessitates a large fire to give light. This is built near the center of the dance-ground. Sometimes, if the crowd in

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attendance is large, two such fires are built. Between the changes the doll pole is stuck into the ground near the fire. When the twelfth set is finished, the speaker announces, "The Doll Dance is over," and the feast of hominy and venison is served to everyone. Then the speaker says: "If you want to dance the rest of the night, you may do so, for many of you have come a long way from home and should have a chance for more enjoyment. We will hold another Doll Dance next year." Then they put the doll away and amuse themselves with various social dances until morning.

Minsi Doll Ceremony

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Among the Minsi the beliefs concerning the Doll Being were similar, but differed in detail. As to origin, Wolf told the writer that one time a man lay ill, likely to die, and his family called in a medicine-man, or "witch-doctor." The shaman finally announced that the family must make one of these dolls and care for it, and that the sick man would then get

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Ceremony	Function	Spirit Force Addressed
1. Grease Drinking Ceremony; Bear Rite	To immunize against sickness caused by Bear	Bear
2. Grease Drinking Ceremony; Otter Rite	To immunize against sickness caused by Otter	Otter
3. Mask Dance Ceremony	To avert sickness caused by Face-Image spirit and to aid deer hunting and agriculture	Mask Spirit, Corn (mother or grandmother)
4. Opossum Dance	To satisfy the guardian spirit of opossums	Opossum
5. Doll Dance	To appease ill-will of spirit of corn and avert sickness	Human Images (dolls)
6. Buffalo Dance	To overcome buffalo	Buffalo
7. Spring Football Ceremony	To promote and protect growth of crops	Creator (father), Sun (elder brother) and Thunders (grandfathers)
8. Corn Harvest Ceremony	Thanksgiving, appeal for health and abundance	Creator (Father), Corn (mother or grandmother)
9. Social, or "Stomp" Dances	Amusement, social assembly	None specified
10. Big House Ceremony (Ga'mwin)	To avert, (a) destruction of world; (b) national catastrophe and sickness; (c) to unify the people	Creator and entire pantheon

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ORCE ADDRESSED	ORIGIN	PROCEDURE
	From release of captive Bear (myth)	Recitation of visions, drinking grease and fea meat
	From release of captive Otter (myth)	Recitation of visions, drinking of grease and hog meat
it, Corn (mother or ther)	Obligation imposed by Spirit (myth)	Solo mask dance, eating corn foods
	Dream injunction (myth)	Imitative of opossum, and recitation of d hostess
nages (dolls)	Children's familiarity with corn mask dolls causing illness (myth)	Six men's, six women's dance songs, feast and corn foods, prayer-call facing east, t corn-bread images of human being and bear, offering
	None specified	Imitative of buffalo, circling, shoving
(father), Sun (elder and Thunders thers)	Mandatory by custom	Prayer, thanksgiving followed by dance, fol football game between men and women
(Father), Corn or grandmother)	Mythical corn famine, rite mandatory by custom	Day: Thanksgiving address by leader, d masked men, alternating with women's dan Night: Social dances, feast of corn foods, fi around drummers and singers
ified	None specified	Circling column in trot, contraclockwis motions, varied mimicry
nd entire pantheon	Ceremony revealed to tribe after mythical earthquake, tornado and volcano,—destruction of world	Recitation of visions with dancing aroun and praying, discourses and feasting fo nights; ceremonial hunt and mask dance morning; ninth night, new fire made, an call to creator, incense burned, wampum con and sacrifice, repainting images, corn-f meat feast; twelfth night "beginners" and rehearsal of vision recitation, fire allowed t ninth morning, dance around center-post prayer-call with prayer-sticks; wampum sa

[Facing p. 26(B)]

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SUMMARY OF DELAW

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CEDURE	CEREMONIAL HOST	PARTICIPANTS	
aking grease and feast of bear	Wolf division, head of family, self-appointed	Family of legendary hero and guests, no women	Bi
nking of grease and feast of	Oldest survivor of family concerned with legend	Family of legendary originator and guests, men and women	Sp
corn foods	Owner of maak, or person calling for rite as cure for sickness or scared after dreaming of maak	No restrictions	Ar n
and recitation of dream by	Female who inherits obligation	Female dance volunteers, singers, members of hostess's father's group	W.
dance songs, feast of meat -call facing east, tossing up nan being and bear, wampum	Families owning dolls descended from original children doll-makers; leader an invited chief with male and female assistants	Families owning dolls; unrestricted guests	Ar
ing, shoving	Not specified	Volunteers, no limitations	Wl
owed by dance, followed by nen and women	Chief of ceremonial group, Wolf, Tortoise, Turkey	No restrictions	An s
tress by leader, dance by g with women's dance st of corn foods, final dance ingers	Chosen (hereditary?)	No restrictions	An
ot, contraclockwise; hand	Appointed leaders	No limitations; free attendance	Co in
ith dancing around images s and feasting for twelve t and mask dance, fourth new fire made, and prayer-urned, wampum consecration ng images, corn-food and it "beginners" and women's ation, fire allowed to go out; around center-post images, sticks; wampum sacrifice	Individual of Wolf, Turkey or Tortoise group who assumes sponsorship, supported by his group and twelve "attendants"	Sponsor's group, and other two groups as collaborators	An n n

[facing p. 26(C)]

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ARY OF DELAWARE RITES AND FEASTS

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IPANTS	TIME HELD	DURATION	LOCA
dary hero and nen	Biennial	One night	Rectangular bri
dary originator en and women	Spring, biennial	One or more days	Outdoors on pre
	Annually in autumn at beginning of hunting season	One night	Not specified
olunteers, sing- of hostess's	When called annually (?)	One night	Outdoor (?) dan
g dolls; unre-	Annually in fall	One night until sunrise	Outdoors on pre
imitations	When decided and called	All day	Outdoor dance c
	Annually in spring until midsummer end of June	Dancing several nights at end of each week, football game day following	Outdoors on pre
	Annually at corn harvest time	Day and night	Outdoors on pre
ree attendance	Conclusion of formal rites, or informally when called	All or part of night	Indoor or outdoo
and other two borators	Annually in fall (Oct.) (formerly by tradition every month)	Twelve nights, with rites on fourth and thirteenth days	In permanent cen ture (the Big E images of Creat lesser deities, an adjacent

[Facing p. 26(D)]

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Location	Musical Accompaniment	Supplies and Para
Rectangular brush house	Turtle hand-rattle	Wampum string for bear's ment, and bear's head (now
Outdoors on prepared ground	Turtle hand-rattle	Otter skin pendant on back o and steel fire tools
Not specified	Deer-hide drum, snapping turtle rattle by mask dancer	Red and black wooden mas leggings, bag, staff, corn payment
Outdoor (?) dance oval	Water-drum and rattle	Wampum paid to singer
Outdoors on prepared ground	Deer-hide drum with turtle-rattles	Dressed male and female de red, wampum to pay leade beef and hog meat, hominy,
Outdoor dance circle	Deer-hide drum	Buffalo horn head band, hom
Outdoors on prepared ground	(?)	Football of deer-hair and goal
Outdoors on prepared ground	Drums and rattles	Masks, corn husk covering, e
Indoor or outdoor circle	None required	Native costume urged
In permanent ceremonial structure (the Big House), before images of Creator and twelve lesser deities, and on grounds adjacent	Hide-drum, turtle hand-rattles	Wooden mask, corn-mortar mussel-shell spoons, red strings and beads, prayer-sti sticks, turkey-wing fans, fire corn foods, cedar incense

[Facing p. 26(E)]

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Supplies and Paraphernalia	Ceremonial Units
m string for bear's head, baskets of and bear's head (now hog's head)	Eat-all feast of bear's meat, vision recitation
in pendant on back of song leader, flint el fire tools	Dream recitation, kindling new fire, feasting on hog flesh and grease
l black wooden mask, bear-skin coat, s, bag, staff, corn foods, wampum nt	Mask-clown dance, sermon, supplication, feast, social dances (mask-dancer also admitted to Big House Ceremony)
m paid to singer	Dream recitation, feast, sermon, social dances
male and female dolls, faces painted ampum to pay leader and assistants, d hog meat, hominy, cornbread	Song-dance, feast, sermon, social dances, extinguishing fire, cornbread image sacrifices
horn head band, hominy pot for feast	Imitative dancing
of deer-hair and goals	Round dances, prayer, thanksgiving; football game between sexes with wagering
orn husk covering, corn foods	Prayer, thanksgiving, masked dance, corn-food feast, social dances, Drunken dances
ostume urged	No ritual
mask, corn-mortar, bark dishes, shell spoons, red paint, wampum and beads, prayer-sticks, carved drum turkey-wing fans, fire-drill, deer meat, ods, cedar incense	Capitulates events of annual ceremonial cycle; vision recitation, sermons and prayers; corn-food and meat feasting, sacred hunt, mask-clown dancing; new fire rite; formerly sweat-bath rite; wampum sacrifice; purification,—sweeping of white-path; painting rite; cedar incense rite; paint annointment rite; no social dances; informal games during day intervals

[Facing p. 26(F)]

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×796 To prepare for a Mask Ceremony the owner of the mask must arrange for the same by setting a certain day and announcing the time when such a dance is to be held. He must have the maize (*xaskwi·'m*) and flour-corn (*pu'he·m*) [1] to make Indian bread and hominy for the feast after the dance.

A young active and experienced dancer is chosen to do the dancing with the *mɔɔ·i'ɣg* (mask) outfit. He performs his antics and dances alone. As to the wearer of the mask during the dance only those who have charge of the ceremony know [781] his identity. It is deliberately kept a secret from the younger people in order to impress them with awe for supernatural forces and to restrain them from unruliness or boisterousness.

Any clan chief or an old man accustomed to speaking may act, by invitation of the mask owner, as master of ceremony. He is generally a member of one of the two ceremonial groups other than that of the mask owner. He [765] receives one Indian "yard" of wampum beads for his services. The dance, which is usually held at night time, is begun about midnight, and as soon as the performances are over with they have the feast. First of all the master of ceremony announces the purpose of the gathering. The owner of the mask in the wind-up says, "We have now finished dancing with our grandfather, and shared with him in this hominy. So, should we have the good fortune to be living next year, we may have another dance. But now when we are through eating we may dance long as we please with all good intent and purpose providing we keep good order, which is very pleasing to the mask spirit as well as to the owner of the mask."

●[535] The mask performance is followed by a night of social dancing as is usual with the Delaware feasting ceremonies. The masking clownish pantomime is brought to a conclusion about midnight by a more or less set speech by the master of ceremony and the feast of hominy.

×796 The musical accompaniment consists in the singing of the
533 the large Snapping Turtle rattle, the rough staff, the whinnying utterances, the offering of tobacco, the association with illness and so on. For further particulars reference should be made to the Big House Ceremony study at the pages cited.

[1] A variety of white maize with a long slender cob.

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×796 by saying that it is a pleasure dance and is given before starting on the chase. The informant regards it as a special rite not falling into the series of devotional or medicine performances in which visions are recited. The dance is a dramatic pantomime of the buffalo in their wallow, intended to procure success in the hunt.

[534] The equipment for the dance is the pot drum or kettle drum. Adams refers to a drum consisting of a dried skin, stretched over poles, upon which to beat. The performers wear a special dress for the head, known as the horned fur-
[292] headband, a wide band of fur, otter or buffalo preferably, having short polished horns attached to each side over the ears of the wearer. The male performers smear the forelock and the parting of their hair with moistened clay. This is to symbolize the bulls disporting themselves in the mud wallow which I imagine needs no further description to readers. They also paint their faces yellow and smear clay
[302] on their bodies as far down as the belt. The informant also added that the men could wear the feather bonnet of the Plains type with buffalo horns attached to the sides. Both informants, Wi·tapano'xwe and Adams, mention the cleared and hard beaten dance-space, the preparing of a fire in the center, the erection of a cross-pole upon two forked posts driven into the earth at each side of the fire, from which are suspended two large kettles full of boiled hominy. The drummers and singers are seated on a log bench on the north side of the dancing space.

The personnel of the dance consists first of all in having a sponsor for the occasion in the form of some man who assumes responsibility for its proper conduct. He then selects his assistants, male and female, from members of his own ceremonial group (Turkey, Wolf or Tortoise). One of the men selected is to be the singer and he may have a couple of helpers. We are told that other men also who know the songs or those who may wish to learn them would be permitted to sit with the musicians and rehearse with them.

×796 The procedure in the Buffalo Dance is to emulate the
535 behavior of the buffalo as the animals are conceived as con-

7: Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
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gregated around their wallow, shoving and pushing the weaker bulls and cows aside as they attempt to feed. The men dancers personify the bulls, the women performers the cows. The dance is begun by the men, who have gone off some distance from the dancing space to prepare themselves with headdress and clay coating. They come charging up to the dance-ring where they form in line on the south side, opposite the drummers and singers. Throughout the performance they grunt and snort like bulls. When the men are in the formation to begin, the women to take part form another line outside that of the men. There is a leader for the men, or bulls, and one for the women, or cows. When the accompaniment has begun, both lines commence to move contra-clockwise around the posts supporting the hominy pots. The men gallop and stamp like bulls. Suddenly, while circling the enclosure as they come near the hominy pots, one of the men will attempt to help himself to a portion of the hominy, using either his hands or a mussel-shell spoon. This is the moment for one of his neighboring dancers to charge to his side and using the horns of his headgear as the buffalo does his horns to thrust and try to push the feeder away from the food, as the jealous bulls are described as doing when crowding around the feeding place. All the time they are grunting hu" hu" hu"! This act typifies the attempt of the strongest bull to ward off the herd while he gets his fill. This action is repeated each time that one of the bulls attempts to feed. The women, or cows, also try to get a taste of the hominy. At this moment one of the bulls comes charging up to drive her away from the pot, thrusting at her with his horns, whereupon another bull to protect her will attack the first and attempt to horn him to one side that the cow may feed. Thus the Buffalo Dance progresses amid great excitement and confusion among the dancers, though all the time some semblance of order of dance is maintained while the assigned songs are being rendered.

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The Spring Dance may be called to performance by a chief of any one of the three ceremonial social groups, Wolf, Turkey or Tortoise. It is he who is responsible for the prayer which opens the event. Besides the prayer or invocation, he is expected to deliver a sermon before the dancing begins, the text of which follows the general pattern of such declamations among the more devout Indians over the whole Algonkian-speaking area, as I have had occasion to observe it. In this talk he tells the people that they must conduct themselves as is proper in a ceremonial dance, to show respect to the aged, to reverence the purpose of the dance and game and at the same time to extract as much good and enjoyment out of it as possible because the Creator intends for them to have it as a period of enjoyment. He sagely observes in closing that the Creator looks upon his people as his children and wishes for them to enjoy themselves as such without causing trouble.

In recent times the reduction of the rite to a mere football game seems to have been the tendency among the Oklahoma Delawares. The main officer is the fire guardian and dance promoter known by his office as *pu'tcəl*, who lectures the participants cautioning them against drinking, violence, scuffling or the leveling off of grudges during the game and dance. The dance song is accompanied by the water-drum. There are both women's dances and the ordinary "Stomp" or leading dances, and then mixed dances continuing through the night. The concluding dance is the parting dance, the so-called Drunken Dance, which terminates all Delaware social dance gatherings and takes place just before the break of dawn (see p. 98).

After the first night of the dance it is held over again for several nights, usually taking place the last of each week, the dance lasting over Saturday night.

The general details of the football game are as follows. The opposite sides are composed of an equal number of men and women. There are two goals, one at each end of the smooth area known as the football ground. The goal poles are two uprights eight or nine feet in height set about four

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SOCIAL OR "STOMP" DANCES

No treatment of Delaware ceremonies and dances could 535 ●
be considered complete without mention of the Social or 174
Round Dances, even allowing for the inevitable ignorance which will always exist in matters so intimate in the life of preliterate peoples. The performances are inseparable from many of the more serious rites as an aftermath to the devotional period for which the assemblies are specifically called. The Round Dances seem to be general properties of the eastern and southeastern tribes. One gets the impression from observing their performance that there has been extensive informal diffusion of this type of dance from some older center of ceremonial development in which they were once symbol rites of a more serious nature. I would hazard a guess that they may have arisen from the ceremonial institutions of some groups in the southeastern culture area and been carried far and wide to those sections of the country where we now find them. In recent times the Delawares indulged extensively in these dances, and when questioned as to their possible earlier history, they profess to know no more than that they are early acquired property of the Nation supposedly from the Creeks and Shawnee. Analysis of the song types by Dr. Herzog may afford a clue. My 535
study has not included more detailed treatment of social dances than plain description. At present they cannot be considered as possessing ulterior religious motives. Whatever they are, more specific attention as a group is called for. They are circular in movement, contra-clockwise, in single and double lines conducted by a leader. The particulars are given under the title headings. The names that the separate dances of this category possess are possibly indicative of southeastern sources, for instance there is the Stirrup Dance in which at a given period the woman side-partner of the man places one foot upon his instep as he dances next to her, both hopping along for an interval on one foot. Another is

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535 the Cherokee Dance, others the Shawnee Dance, the Woman's Dance and so on, differentiated chiefly through their songs, all falling under the classification of Stomp, Social, or Round Dances, the favorites of the various tribes now domiciled in Oklahoma.

STOMP DANCE, *Ni·ka^{a}'n'ka^{a}n*, "LEADING DANCE"

534 The procedure normally among the Delawares in carrying
535 out the features of the widespread Lead, or Stomp Dance, seems to be for the leader to head the column of dancers without shaking time with the hand rattle. The drum is not called for. Despite the supposition that these dances emanated from the cultural influence of the Creeks, it appears that, unlike the latter, the Delawares did not show the feature of having the women, who dance immediately behind the leader, wear the cluster of tortoise shell leg-rattles. Nevertheless a specimen of Box Tortoise shell (Plate 4), arranged to be tied to the leg of a dancer was obtained in Oklahoma from Tom Long Bone who indicated that it had been worn attached to the leg of a dance-leader in social dances.

The garter rattle of deer hoofs attached to a leather strip tied below each knee around the leg is shown in Fig. 3. The hoofs are strung around the leather on thongs, two or three in each cluster. This jingler is asserted to have been worn only in Social dances by Joe Washington who owned it. Another specimen, from Wi·tapano'xwe, has a cluster of thirty pendant deer hoofs strung in the center half of the leather leg band eight inches long and three wide with double tie strings (Pl. 4).

535 The major personage of these dances is the *ne'ni·ka^{a}'nka^{a}s*, "dance leader," whose function is to head the line of dancers of both sexes and all ages who follow him in single file as he leads in a circle turning from right to left. The Delaware
293 dance leader may also employ a short decorated stick or wand
535 held upward in the hand to accent his movements. Some
532 six or seven specimens of the leaders' wands, obtained from the Washington family, are interesting and beautiful. They range between two and two and a half feet in length, decorated

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with carving, paint, tightly woven diagonal-technique beadwork, and feather pendants, single or in small clusters, as the illustrations show (Fig. 2). The carving is usually in block form, the exposed wood painted blue, yellow, or red, and the beadwork designed as it is on staffs used in the Peyote rites, all showing the influence of Peyote symbolism in their decoration. The feathers attached are usually those of the flicker (yellow shafted woodpecker) to denote the sacred power invested in this bird which has a black moon-marked breast, and sometimes parrot feathers obtained from the traders. On one specimen a strip of soft muskrat fur around the staff represented an admonition to "be polite," at the dance, avoiding loudness and vulgarity which might cause trouble.

According to the occasion, his musical equipment may be a hand-rattle. His lead songs are of the type in which a measure is sung by him alone when the dancers respond with a corresponding shorter measure in which the syllables vary only somewhat. These dances are most popular and seem to be growing in favor among the Indians of Oklahoma. In fact, within the last four or five years Delaware dance leaders have introduced them among the Osage, as is the case of Tom Half Moon himself.

While we have as yet no detailed accounts of such social-ceremonial pastimes among the still practicing groups to serve as a basis for comparative treatment, I can testify to having observed them over a wide area in the east, indeed from the Penobscot, and other Wabanaki of the northeast, and the Iroquois and Shawnee to the Cherokee, Creek and Yuchi of the Gulf area. The purpose, however, is not to discuss them here. The known history of many of these dances throughout the area proves a case of diffusion from tribe to tribe as they are deliberately carried by visiting dance leaders. We have knowledge of a number of introductions among the Iroquois from colonial times to the present.

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TURKEY DANCE

535 One of the performances of the Stomp Dance complex is remembered as bearing the name *Tci·kənə'm'ka^{a}n*, "Turkey Dance." In this the leader, while going around, waves his hands as a sign that it is time for the women desiring to enter to join in with the men whom they have selected as partners. There seem to be no other particulars worthy of mention in connection with this as a special feature of a social dance as described by Joe Washington.

BEAN DANCE

Another specific performance in the Stomp Dance series was described as *Ma^{a}lax^{w}si·'lka^{a}n*, "Bean Dance," in which the leader carried a gourd rattle, while those who formed the dance line linked themselves by holding hands from the beginning throughout the dance.

DRUNKEN DANCE

The last dance of a night series is one in which the assembly, after circling around the fire as in the usual manner of the lead-dances, follows the leader (outdoors) to disband in view of the first streaks of light as the dawn approaches. Its movement is to bunch up in a cluster. The action is for two leaders to carry water-drums followed by two singers with gourd rattles circling the fire. As the song proceeds the men close in around the drummers forming in a bunch. The women dancers form a circle outside the men and join in the song. The movement of the dance and the song slows down. It is to be noted that some of the song stanzas are "rather sarcastic or saucy, sort of scornful between the sexes in a playful way" in the quaint phraseology of the informant.

This dance is the formal termination of a succession of social dances. The drums are thus formally "carried out," their service concluded for the night. I am not able to explain why it is called by the specific name that it bears.

9: Kinietz E-4, 5 (1938) 1946
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535 Social dances not restricted to Delaware are held whenever a person who can afford to play host feels the urge to do so.
796 Gatherings with a religious motive may be said to have practically ceased. The Doll Dance which was a family responsibility has not been held since 1929. The Big House Ceremony has not been held since 1924, and since the ceremonial structure has been demolished, there is dim possibility that it will be revived. There are still a score or so who have participated in the Big House, but some of them will make no move toward revival. The hereditary leader of the Wolf clan in the Big House, who is probably the staunchest adherent of the ceremony, is now a leader
[795] of a peyote group in which several tribes are represented. The most tangible evidence of a community spirit still extant among
[764] the Delaware is the use of a Delaware cemetery.

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728 by one party (421). On the other hand, there was no agreement as to how the desire for peace was broached or who the negotiators or ambassadors were (419, 422-24). No changes are indicated in these elements; rather, it seems that a variety of customs were permissible at any period.

The ambassadors were probably appointed by the civil chiefs, by the council of wisemen, or both. Their mission many times was preceded by the showing of a desire for peace by a war chief while in enemy territory. Heckewelder was the only one to throw any doubt on the sanctity with which the person of the ambassador was held, and he blamed all violations on the whites.

[535] Dancing at the conclusion of a peace was affirmed and denied in both the third and fourth period, with the majority reporting its practice (425). On the basis of the first copy of Pipe's account, the third-period sources denied the connection of feasts with peace ceremonies, whereas the fourth-period informants all maintained that feasts were given (426). However, Pipe's account was changed in the second and third copies to vouch for the feasts that had been definitely denied in the first copy, and thus this clear cut division between the information of the two periods does not exist. I suspect that the data of the fourth period reflect precontact and early contact customs that had been dropped as a general practice by the third period when most of the treaty negotiations were between whites and Indians rather than between different tribes of Indians. Pipe's reversal may be explained and correlated with this hypothesis by assuming that his first account related the contemporaneous practice and his revised accounts the custom in the past. The exchange of belts was unquestioned and the smoking of a pipe almost so (427-28). Pipe's statement that the Delaware "never used the pipe as the northern nations do" contradicts both previous and subsequent accounts and is most incomprehensible.

Games

526 The ball play, sometimes known as la crosse, usually indulged in by the tribes of the eastern United States was common among the Delaware according to the second- and third-period sources

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526 177 Games show no change of any significance aside from denial of ball play. Every game reported in earlier periods was remembered in the fourth period. Moccasin game undoubtedly was restricted to play in connection with funeral ceremonies in the fourth but not in earlier periods.

Dances

●535 Dances, like games, show remarkably little change. The begging dance, reported in the third period, drew two definite denials in the fourth, while two informants did not even recognize the [721] dance (451). As this dance was usually held in connection with the outfitting of a war party, a fact of which none of the informants were aware (459), the two denials should more properly be classed as lack of information.

The two most important dances from the point of view of the Delaware were the *engomxeen* and the *linkaokon* (448-49). [796] These were their only dances with a religious significance (456-57). The *engomxeen* or worshiping dance was a part of the Big House Ceremony. The *linkaokon* was recognized by most of the informants by that name but is better known as the doll dance. The first has not been held since 1924 and the other since 1929. The only dances that have been held in recent years have been social dances which are not represented in the element list.

Music

533 [796] The elements listed under music are, of course, closely related to dances. The statement of Johnston that there was no ceremonial music except solo singing was refuted by all the informants who felt qualified to answer (475). Johnston's further statement that only nonsense or insignificant words were used in songs, even though corroborated by Chipps, is likewise denied by the same three informants and also by Heckewelder (476). In both these cases the informants are undoubtedly right. The error of Johnston is an understandable one when it is realized that songs were mostly of words carrying allusions, that many of them were archaic forms used only in songs, and that meaningless syllables were added to complete the rhythm, with the results that only an instructed person could understand them.

9: Kinietz E-4, 5 (1938) 1946
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CAPTAIN CHIPPS—They believe there are no greater wizards 764
or witches than knaves or drunkards.

All the modern informants confirmed the belief in witches and wizards, but J. W., his wife and son were especially vehement in their current existence.

41. National Worshiping Society (Big House)

JOHN JOHNSTON—They have a national worship which they 794
think keeps the world from coming to an end. It is attended with very great expense in procuring wampum and provisions, etc. This meeting is continued for 12 days and twelve nights successively. They have a large building prepared for that pur- [346]
pose about 25 feet in width and 50 or 60 feet in length according to the number that is expected will attend, with a door in each end, notice is given at what time their worship will commence. When they are collected and seated in a row round the outside 796
of the building the men by themselves and the women by themselves a man and woman at each door the man for a doorkeeper and the women to sweep between every exercise, the fires are made in the middle of the building which they make by rubbing two dry sticks together that it may be pure, the fire they put out every day and make new lest it should become adulterated, they make it by rubbing two dry sticks together as at the first. Thus prepared the one that made preparation for the meeting gets up with a turtle shell in his hand (containing pebbles) and he gives it a shake and the whole assembly arise with him he then begins telling a dream which he says he dreamt in his childhood [787]
and the whole congregation repeats it after him in one voice word by word till he says he heard a voice singing to him and begins to sing immediately upon which two men commence beat- [533
ing with flat sticks upon skins folded together then he stops sing- 535]
ing and he with the whole assembly jump ten or twelve jumps in the form of a dance then he makes a sudden halt and goes on with his dream as before repeated by the whole in one voice until he commences singing again as before and the players commence beating and the whole jump or dance in the form above mentioned thus they continue for the space of half an hour or more

9: Kinietz E-4, 5 (1938) 1946
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781 in those days some through their power were able to lift stones
526 weighing over a thousand pounds with one hand.

447. Moccasin game

524 John Johnston described the moccasin game as follows with-
525 out any mention of its connection with the wake of a deceased person:

Moccasin is commenced by placing a blanket or two upon the ground, placing four moccasins upon the blankets. A small ball is made use of. They draw cuts to know which party has the ball first. One of the party that it falls to hides it under one of those moccasins and one of the other party looks for it, if the ball is under the moccasin he first draws, he had found it, if not one of the same party hides it again and it counts one in their tally, or if he turns over last he has found it and one of his party hides it, but if it is not under the one he first draws or if he turns them up and it is not under the one that he turns up last, it is considered not found and the same party hides it. The party that has the ball to hide sings and the other party is silent. For their tally they use three balls or sticks and every time the ball is hid and not found by the other party, one of those balls or sticks is given to the party that hid it until the three come together which is game and the party that has the balls has beat. They agree how many games they will play for the property that is at stake. They frequently make large bets upon this kind of game especially when one tribe plays against another.

All the modern informants reported this game being played only the night before a funeral.

Dances

448 and 449. Worshiping and common or corn dance

● 535 John Johnston—They had originally but two and one of them has been described in their mode of worship the other is conducted in similar manner, but they think of less consequence. At this dance the men all dance in front, the women in the rear in a single file at this dance. They have two that sing and beat

9: Kinietz E-4, 5 (1938) 1946
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upon their folded skins. They are very exact and expert in these dances. The first dance they call *En, gom, ween* and the other *Lin, ka, o, kon* all other dances which they have they say are borrowed from other nations and they will not own them to be theirs. 535

Captain Pipe—In the Engomween, or worshiping assembly, where ancient customs are said to prevail altogether, they always use the left hand. This dance, (for it may be so called,) and the Lēñkaun, or common dance, are the only dances which they claim as original among them. All others are said to be borrowed. [796]

In the first copy of Pipe's relation, "common dance" might be read "corn dance." This latter interpretation is entirely plausible in view of the fact that all the modern informants immediately recognized the name and the dance as the Doll Dance which involves corn.

450. Buffalo dance

J. W. stated that he had never seen the Buffalo dance but had heard his uncle (probably great-grandfather) tell about it. He thought it probably the property of the Turtle clan.

453. War dance

J. W. said that the Peace dance was formerly the war dance and that the Delaware had not had a real War dance for some time. He had seen it performed however. It was usually given along in August. J. W.'s wife's uncle had a vision that he must take part in a War dance and went among the Shawnee and danced. Took tobacco and made talk; told what happened on warpath, what he had to do even if he did not want to. Showed scalp. Danced in daytime from three o'clock to pretty near sundown. Bad dance. Real ones (warriors or brave men) painted themselves and dressed only in breechclouts and moccasins. 721 535

W. T. said the Delaware had formerly had a war dance but that he had never seen it.

E. R. said that War dance was also known as Man dance.

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454. Co-coze-kon dance

535 CAPTAIN CHIPPS described this dance as different from the others. In it they all joined hands and stood in a ring, performing the usual motion of leaping up. He also said that when both sexes united in this amusement, they danced promiscuously.

None of the modern Delaware recognized this dance although W. L. thought that he had heard the name.

It is possible that this is the same dance that Zeisberger described as follows: On the occasion of making or renewing a treaty [648] with another nation a dance very different from the ordinary dance is engaged in. The dancers join hands and leap in a circle for some time. Suddenly the leader lets the hand of one of his partners go, springs forward and turns around several times, by which he draws the whole company round so as to be enclosed by them, when they stand close together. They disengage themselves as suddenly, yet keeping hold of hands during all the different evolutions and changes in the dance; this, as they explain it, represents the chain of friendship; a song, used only at such a solemnity, is sung by all.

462. Women excluded from war dance

721 562 535 CAPTAIN CHIPPS in treating of war said that women were allowed to share in the great dance given just before setting out on an expedition. In speaking of dances, he said that the Delaware had many different ones, the most important of which was the War dance, which was celebrated immediately after the declaration of war and from which the women were excluded, although they joined all the other dances. This is a contradiction unless one assumes that "to share in the great dance" referred to singing but not dancing. Evidence that such was sometimes the case is found in the following account of HECKEWELDER: After [127] returning from a successful expedition, a dance of *thanksgiving* is always performed, which partakes of the character of a religious ceremony. It is accompanied with singing and choruses, in which the women join. But they take no part in the rest of the performance. At the end of every song, the *scalp-yell* is shouted as many times as there have been scalps taken from the enemy.

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W. L. said that somtimes women joined the war dance, but usually only if they had lost relatives. 721 562 535

463. Dance in circle

W. T. described all dances as being done in a circle with all motion counterclockwise.

E. R. said the dancers moved around the circle clockwise.

W. L. stated that some dances were in circles but there might be several concentric circles. The men always danced in front of the women but in the cases of more than two concentric circles, the innermost formed of men, the next of women, the next of men and the outermost of women. In some dances the women danced on one spot while the men danced all around in pairs or in small groups.

[p 51 (C)]

614 611 so now where the father and mother were of different tribes. This is a very interesting fact, as it is the first exception, if true, in the Algonquin race which I have found. Mr. Pratt informs me that he understands the children are of the tribe of the mother, [797] and he has been their missionary for twelve years and for 22 years an Indian missionary. I shall verify this perfectly before I leave. The young man also says that the 677 office of chief was hereditary in the tribe, as he thought, and that a brother or nephew succeeded as frequently as a son, but he was not quite sure on this subject. He gave me 535 the names of 16 of the dances, all he could remember, which will be given later.

602 He said the Delawares thought a good deal more of their relationships than we did, and if there was the least particle of relationship they were glad to find it. He says that in old times near relatives could [582] not marry, but now they married as near as our cousins.

Family Names

551 We took up this inquiry. He says one tribe has no right to use the names of another tribe, as he thinks, and he also says the names can be readily distinguished from one another, but I must inquire further about this. He seemed to think the same name might be used by another tribe, in which case it would be slightly varied. The real truth about the distinctness of the Indian names constantly eludes me.[57A] I shall soon think there is nothing in it.

57A [For footnote see category 116, p. 209 (A) - Analyst]

15:Morgan E-5 (1859)1959
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[p 52(A)]

535 *Dances of the Delawares*

1. Old Religious Dance	10. Dog Dance
2. Wolf Dance	11. War Dance
3. Turtle Dance	12. Feasting Dance
4. Chicken Dance	13. Dance for the Dead
5. Buffalo Dance	14. Striking the Stick Dance
6. Bear Dance	15. Buzzard Dance
7. Doll Baby Dance	16. Turkey Dance
8. Horse Dance	17. Duck Dance
9. False Face Dance	18. [left blank]
	19. Shuffle Dance

773 829 *Origin of the Three Varieties of the Human Race*

Mr. Pratt mentioned to me a Delaware explanation of the creation of the Negro, Indian and White man, to the effect that the Negro was created first, and was, as we say, a mistake or failure; it was the first attempt at man's creation. The Great Spirit next created the Indian, who was admitted to be a great improvement upon the negro; and last of all he created the white man.

The Good Spirit and the Boil

776 753 Mr. Pratt had a boil come on his arm. A Delaware told him he had a good friend, and in explanation said to him that the Evil Spirit had intended to destroy him; that he was followed in his rounds to do mischief to men by a small but good spirit, who continued in various ways to defeat the evil spirit of his purpose, when it was a case in which he wished to save the person from harm. That as the evil spirit was about to put forth his power upon him, the little spirit stepped forward and said to the evil one, "you let me deal with this person," whereupon he took or drew on his invisible bow a small and invisible arrow, and shot

[757(A)]

796 Spirit. It lasts 6 days. It may be repeated by another person or family for a second 6 days, and so on until the feelings are satisfied. It has been known to last a month. The meeting is called by one of a certain class, who I presume correspond with the Keepers of the Faith of the Iroquois. They are called A-la-pa-cte, meaning *Dreamers*. The
[346] people meet in a large house erected on purpose for this worship and used for nothing else. They build two council fires in the
[614] house, and the people assemble by tribes, the Turtles by themselves, the Wolves by themselves and the Turks by themselves. They use belts of wampum and have many ceremonies. It would seem that this council or religious meeting was called by some one
[346] person. The door of the house of worship must open to the east.

796 When they are assembled two singers [?]
533 sit down to two dried and rolled up deer skins, with sticks in their hands to beat time. The leader, who is stationed on the right hand side of the door, gets up and
[534] shaking a turtle shell rattle, comes in extemporizing verses which are adapted to the set tune of his choosing, to relate his dream. As he relates his dream in music, he dances, they sing the same time and beat time, and all who enter the dance, dance
[535] the religious dance which altogether is called the Gum-mween. This is repeated day by day for six days. But the leaders change. When one has told his dream, he hands his rattle to the next one, who in like singing relates his dream in words of his own making, but sung in an old well known tune of his own choosing.

796 Before the festival 12 hunters are sent
[262] out for deer's meat, as no other meat is allowed. About 9 each morning this meat is served to all. At sundown each day they have an exhortation from the oldest wise